

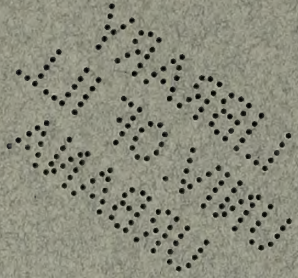
A SHAKESPEARE SONG CYCLE

GRACE WASSALL



The John Church Company

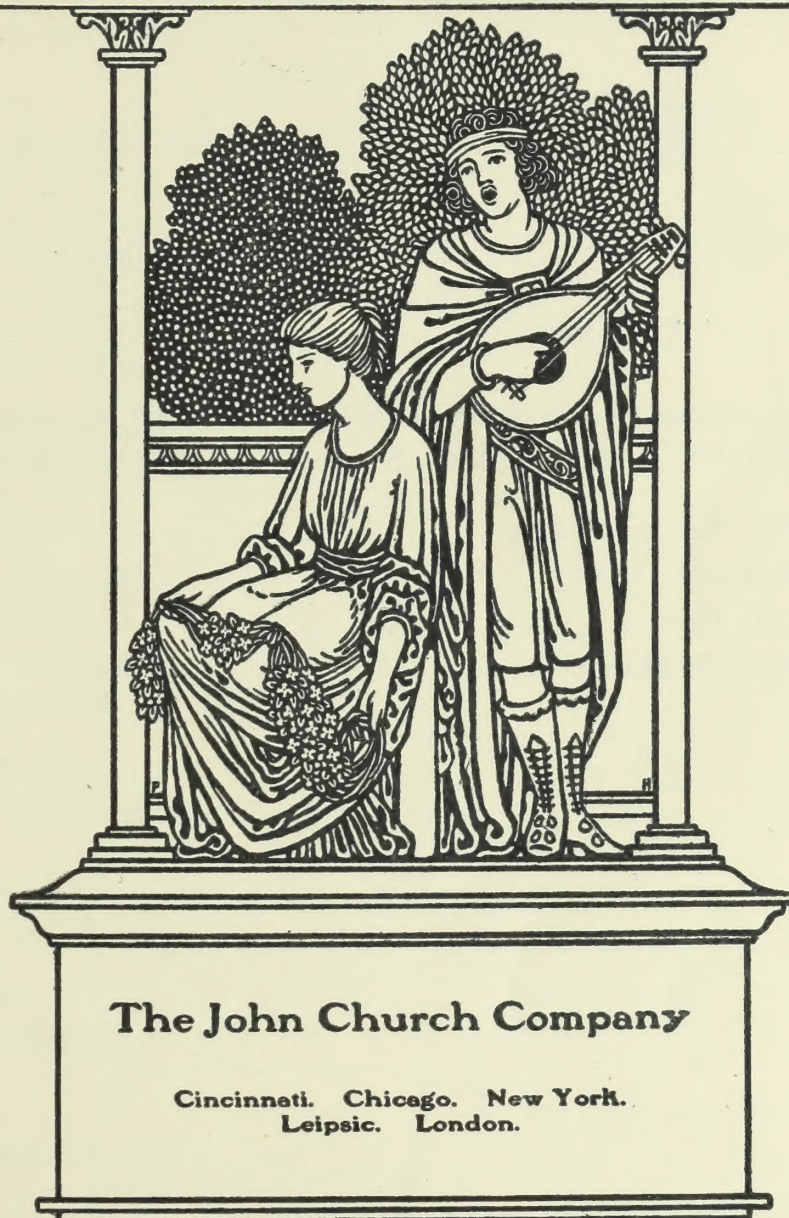
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GRACE WASSALL



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To
Bernard Ziehn.

This Cycle was first produced under the management of Loudon G. Charlton
on November 17, 1904, at Carnegie Hall, New York City, with the following cast.

Mme. Johanna Gadski.. . . .	<i>Soprano.</i>
Marguerite Hall.	<i>Contralto.</i>
Kelly Cole.	<i>Tenor.</i>
David Bispham.. . . .	<i>Baritone.</i>

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A Shakespeare Song Cycle.

Crabbed Age and Youth.

Quartette.

"The Passionate Pilgrim."

GRACE WASSALL.

Allegro deciso.

The piano introduction consists of two systems of music. The first system is in treble and bass clef, key of D major, 4/4 time. It begins with a forte (*ff*) dynamic and a legato marking. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. The second system continues the piece, ending with a staccato marking. The tempo is marked *Allegro deciso*.

Animato.

The vocal quartet section features four staves: Soprano (*f SOP.*), Alto (*f ALTO.*), Tenor (*f TEN.*), and Bass (*f BASS.*). The lyrics are: "Crab-bed age and youth can-not live to - geth - er. Crab-bed age and youth can-not, can-not live to - geth - er to - Crab-bed age and youth can-not live to - geth - er. Crab-bed age and youth can-not, can-not live to - geth - er to -". The piano accompaniment is shown in two systems at the bottom, marked *f deciso a tempo*. The music is in D major, 4/4 time, and includes triplets and other rhythmic patterns.

YOUTH IS FULL OF PLAINNESS

geth - er. Youth is full of plais - ance,

geth - er. Youth is full of plais - ance,

geth - er. Youth is full of plais - ance,

geth - er. Youth is full of plais - ance,

cresc. rit. f mf a tempo

age is full of care; — Youth like sum - mer - morn,

age is full of care; — Youth like sum - mer - morn,

age is full of care; — Youth like sum - mer - morn,

age is full of care; — Youth like sum - mer - morn,

rit.

Andante cantabile.

age like win - try weath - er, Youth like sum - mer brave,

age like win - try weather, Youth like sum - mer brave, like summer

age like win - try weath - er, Youth like sum - mer brave,

age like win - try weath - er, - Youth like summer brave, like summer

Andante cantabile.

rit. *pp* *a tempo*

age like win - ter bare. Youth is full of sport, *cresc*

brave, age like win - ter bare, like win - ter bare. Youth is full of sport,

age like win - ter bare. Youth is full of sport, *cresc*

brave, age like win - ter bare. Youth is full of sport,

cresc

mf ag-e's breath is short.

mf ag-e's breath is short.

mf ag-e's breath is short.

mf ag-e's breath is short.

mf *cresc.*

***ff* Animato.**

Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

Animato.

rit *ff a tempo*

bold, ___ Age is weak and

bold, Youth is hot and bold, Age is weak and

bold, ___ Age is weak and

bold, Youth is hot and bold, Age is weak and

cresc. rit. *mf a tempo*

cold, ___ Youth is wild and age is tame, Age I do ab-hor

cold, ___ Youth is wild and age is tame, Age I do ab -

cold, ___ Youth is wild and age is tame, Age I do ab -

cold, ___ Youth is wild and age is tame, Age I do ab -

Andante cantabile.

thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is

rit.
pp
a tempo

young, Age I do de - fy thee, O sweet shepherd hie
 young, my love is young, Age I do de - fy thee, O sweet shep - herd
 young, Age I do de - fy thee, O sweet shepherd hie
 young, my love is young, Age I do de - fy thee, O sweet shep - herd

p.

thee, For me - thinks thou stay'st too long. — O, my love, my love is

hie thee, For me - thinks thou stay'st too long. — O, my love, my love is

thee, For me - thinks thou stay'st too long. — O my love, my love is

hie thee, For me thinks thou stay'st too long. — O, my love, my love is

mf *meno mosso.* *p*

mf *meno mosso.* *p*

mf *meno mosso.* *p*

mf *meno mosso.* *p*

mf *rit.* *pp* *meno mosso.* *a tempo* *marcatissimo*

young, Age I do de - fy — thee! O sweet shep-herd hie —

young, my love is young, Age I do de - fy — thee! O sweet shep - - herd

young, Age I do de - fy — thee! O sweet shep-herd hie —

young, my love is young, Age I do de - fy thee! O sweet shep - - herd

p

thee, For me - thinksthou stay'st too long, me-thinksthou stay'st too long, me -

hie thee, For me - thinks thou stay'st too long, me -

thee, For me - thinks thou stay'st too long, — For me-thinksthou stay'st too long,

hie thee, For me - thinks — thou stay'st too long, me - thinks thou

thinks — thou stay'st — too

thinks thou stay'st, thinks thou stay'st, thinks thou stay'st too

For me - thinks thou stay'st too long, me - thinksthou stay'st too

stay'st too long, too

f come melodia

Musical score for a piano and four vocal parts. The score is in A major (three sharps) and 4/4 time. It features four vocal staves at the top, each with a *ff* dynamic and a *long.* line. Below these are two systems of piano accompaniment. The first system has a *ff* dynamic, and the second system has a *f* dynamic. The piano part includes triplets and a *meno mosso* section. The score ends with a *rit.* marking.

Then hate me when thou wilt.

Soprano Solo.

Sonnet XC.

Moderato.

The piano introduction is in B-flat major, 4/4 time, marked *Moderato*. It consists of three measures. The right hand features a series of chords and eighth-note patterns, while the left hand provides a simple bass line. The first measure is marked *mf* (mezzo-forte).

The vocal entry is marked *con passione* (with passion). The piano accompaniment is marked *marcato* (marked). The first line of the song is: "Then hate me when thou wilt;— if ev-er, now; now, while the world is". The music is in B-flat major, 4/4 time.

The second line of the song is: "bent my deeds to cross, join with the spite of for-tune, make me bow,". The music continues in B-flat major, 4/4 time, with the piano accompaniment providing harmonic support for the vocal line.

dolce cantabile
p
 And do not drop in for an af - ter - loss: Ah,

pp dolce cantabile

do not, when my heart hath 'scaped this sor - row, Come_ in the rearward

of a conquer'd woe; Give not a wind-y night a rain - y to-mor - row, To

poco a poco rit. *p* *a tempo*
mf con passione
 lin-ger out a pur-posed o-ver - throw. If thou wilt leave me,

poco a poco rit. *pp* *mf*

do not leave me last — When oth-er pet - ty griefs have done their spite, —

accel.

accel.

molto rit. *contenerezza* *p*

But in the on - set come; —

f *molto rit.* *mf* *p dolce* *p*

So shall I taste — at first — the ver - y worst of for - tune's

poco e poco

might.

cresc. *rit.* *a tempo* *legato* *very slowly* *d tempo*

Adagio cantabile.

And oth - er strains of woe which

now seem woe, Com - pared with loss of thee will

not seem so.

rit. *pp* *rit.* *ppp*

Blow, blow, thou winter wind.

Trio = Bass, Tenor and Soprano.

"As you like it."

Con moto.

Piano introduction in B-flat major, 3/4 time. The music is marked *mf* and **Con moto.** It features a flowing melody in the right hand and a supporting bass line in the left hand, with a repeat sign at the end.

BASS mf

Con moto quasi Allegretto.

First vocal entry (Bass) and piano accompaniment. The vocal line begins with the lyrics "Blow, blow, thou win-ter wind, Thou art not". The piano accompaniment is marked *mf bene marcato*. The music is in B-flat major, 3/4 time.

rit.

so un - kind as man's in - grat - i - tude ; Thy

Second vocal entry and piano accompaniment. The piano accompaniment is marked *cantabile rit.* The music is in B-flat major, 3/4 time.

a tempo

tooth is not so keen be-cause thou art not seen al-though thy breath be rude

Third vocal entry and piano accompaniment. The piano accompaniment is marked *a tempo*. The music is in B-flat major, 3/4 time.

TEN. *a tempo*

BASS rit. *a tempo*

Blow, blow, thou winter wind, Thou art not so un-kind as

Blow, blow, thou win-ter wind, Thou art not so un-kind as

pp rit. *a tempo*

rit. *a tempo*

man's in-grat-i-tude; Thy tooth is not so

man's in-grat-i-tude; Thy tooth is not so keen because thou

cantabile *rit.* *a tempo*

keen be-cause thou art not seen, al-though thy breath be rude.

art not seen, al-though thy breath be rude. — Blow,

rit.

f **SOP.** Blow, blow, blow, thou

f **TEN.** Blow, blow, thou win-ter wind, Thou art not so un-kind as

f **BASS.** blow, thou win-ter wind, Thou art not so un-kind as man's in-grat-i-tude;

mf *legato. a tempo*

win-ter wind. Blow, blow, blow, thou winter wind.

man's in-grat-i-tude; Thy tooth is not so keen be-

Thy tooth is not so keen be-cause thou art not seen, al-

ff con spirito

Blow, thou win-ter wind. Heigh ho, sing heigh ho, un-

cause thou art not seen. Heigh ho, sing heigh ho, un-

though thy breath be rude. Heigh ho, sing heigh ho, un-

rit. *ff con spirito a tempo*

con espress.

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

dim.

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

dim.
con espress.

con spirito

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

con spirito

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

a tempo
con spirito

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

heigh ho! the hol - ly! this life is most jol - - ly.

heigh ho! the hol - ly! this life is most jol - - ly.

heigh ho! the hol - ly! this life is most jol - - ly.

rit. *a tempo*

BASS *mf* **Con moto quasi Allegretto.**

Freeze freeze thou bit-ter sky Thou dost not bite so nigh as

ritard *mf* *a tempo* *bene marcato*

rit. *a tempo*

ben - e - fits for-got ———— Though thou the wa-ters warp thy sting is

cantabile *rit.* *a tempo*

not so sharp as friend re - mem - bered not. ——— Freeze,

rit.

pp rit.

TEN. *a tempo*

Freeze, freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for -

BASS *a tempo*

freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for - got;

a tempo

rit. *a tempo.*

got; Though thou the wa - ters warp, thy sting is not so sharp as

rit. *a tempo*

Though thou the wa - ters warp, thy sting is not so sharp as

cantabile rit. *a tempo*

SOP. *f* Freeze, —

TEN. friend re - mem - bered not. Freeze, freeze, thou bit - ter

BASS friend re - membered not. Freeze, freeze, thou bit - ter sky, Thou dost not

rit. *mf a tempo*

freeze, — freeze, — thou bit - ter — sky. —

sky, Thou dost not bite so nigh as ben - e - fits for - got.

bite so nigh as ben - e - fits for - got. Freeze,

Freeze, — freeze, — freeze, thou bit - ter sky. Freeze, thou bit - ter —

Freeze, freeze, thou bit - ter sky, — Thou dost not bite so

freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for -

ff con spirito

sky. Heigh ho! sing heigh ho! un - to the green hol - ly: Most
 nigh. Heigh ho! sing heigh ho! un - to the green hol - ly: Most
 got. Heigh ho! sing heigh ho! un - to the green hol - ly: Most

rit.
a tempo ff con spirito

con espress.
dim.
con spirito
 friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This
 friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This
 friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This

dim.
con espress.
con spirito

life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! This life is most jol - ly. Then,

>

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

rit. life is most jol - ly. *a tempo*

rit. life is most jol - ly. *a tempo*

rit. life is most jol - ly. *a tempo*

pesante rit. *f a tempo* *f* *ff* *mf rit.* *p*

Some glory in their birth.

Bass Solo.

Sonnet XCI.

Grave.

mf Recitativo

Some glo - ry in their birth, Some in their skill, Some in their wealth,

The first system of the musical score for the 'Grave' section. It features a bass line with a recitativo style and a piano accompaniment. The lyrics are 'Some glo - ry in their birth, Some in their skill, Some in their wealth,'.

Some in their bod-ies' force,

The second system of the musical score. The bass line continues the recitativo style. The lyrics are 'Some in their bod-ies' force,'.

Lento ma non troppo.

Some in their gar-ments though new-fangled ill,

The third system of the musical score, marked 'Lento ma non troppo'. It features a change in tempo and a more melodic bass line. The lyrics are 'Some in their gar-ments though new-fangled ill,'.

Some in their hawks and hounds, Some in their horse; And

The fourth system of the musical score. The bass line continues the melodic style. The lyrics are 'Some in their hawks and hounds, Some in their horse; And'.

ev - 'ry hu-mor has his a - junct pleas-ure, Where - in it finds a joy a-bove the

a tempo

rest: But these par - tic - u-lars are not my meas - ure; All these I

poco a poco

martellato *poco a poco*

bet - ter in one gen - 'ral best.

cresc. *ff* *dim.*

Thy love _____ is bet - ter than high birth _____ to me,

p legato *3*

accel e cresc.

Rich-er than wealth, prouder than garments' cost, Of more de-light than hawks or hors-es be; And

accel e cresc.

ff *l'istesso tempo* *rit.* *ff* **Tempo I.**

hav ing thee, of all men's pride I boast, wretch-ed in this a-lone,

ff *l'istesso tempo* *pesante* *ff*

that thou mayst take all this a-way And me most wretch-ed make.

f *ff* *rit.*

legato *rit.*

It was a Lover and his Lass.

Quartette Canon.

As you like it.

Allegretto.

SOP. *mf* It was a lov - er and his lass,

ALTO.

TEN.

BASS.

Allegretto.

mf It was a lov - er

With a hey and a ho, and a hey - non - i - no! That o'er the green corn -

mf It was a lov - er

mf

field did pass; In the Spring - time, the on - ly pret - ty ring - time, When

and his lass, With a hey and a ho, and a

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with a mezzo-forte (*mf*) dynamic. It contains the lyrics 'field did pass; In the Spring - time, the on - ly pret - ty ring - time, When'. The second staff is a vocal line with the lyrics 'and his lass, With a hey and a ho, and a'. The third and fourth staves form the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

p

birds do sing hey-ding - a - ding: A - ding a - ding sweet

p

hey - non - i - no! That o'er the green corn - field did pass; In the

mf

It was a lov - er and his lass,

The second system of the musical score continues the composition. It features four staves. The top staff is a vocal line with a piano (*p*) dynamic, containing the lyrics 'birds do sing hey-ding - a - ding: A - ding a - ding sweet'. The second staff is a vocal line with the lyrics 'hey - non - i - no! That o'er the green corn - field did pass; In the'. The third and fourth staves form the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The dynamic *mf* is marked at the beginning of the third staff.

lov - ers love the Spring. *mf* And
 It
 Spring - time, the pret - ty ring-time, When birds do sing hey-ding-a -
 With a hey and a ho, and a hey - non-i - no! That
 there-fore take the pres - ent time, With a hey and a ho, — and a
 was a lov - er and his lass, — With a
 ding, A - ding a - ding sweet lov - ers love the
 o'er the green corn - field did pass, In the Spring - time the on-ly pret-ty

Musical score for a song, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It includes lyrics and dynamic markings like *mf* and *f*.

hey - non - i - no! For love is crown-ed with the prime In
 hey and a ho, and a hey - non - i - no! That o'er the green corn -
 Spring. And there-fore in the
 ring - time When birds do sing hey - ding - - a - ding, A -

Spring - time the on - ly pret - ty ring - time, When
 field did pass, In the Spring - time the on - ly pret - ty
 pres - ent time, With a hey and a ho, and a
 ding - a - ding, sweet lov - ers love the

birds do sing hey - ding-a-ding, Ding-a-ding-a - ding,

ring - time, When birds do sing hey - ding, A -

hey-non-i - no! For love is crown - ed with the prime In

Spring. Ding, ding - a - ding - a -

Ding - a - ding - a-ding - a - ding, Sweet lov - ers love the Spring.

ding - a - ding - a - ding, Sweet lov - ers love the Spring.

Spring - - time ding - a - ding, Sweet lov - ers love the Spring.

Ding - a - ding ding - a - ding, Sweet lov - ers love the Spring.

pesante molto rit.

This musical score page, numbered 33, features a piano part and four staves for strings. The piano part is written in B-flat major and 4/4 time. The first system of the piano part includes the markings *a tempo*, *legato*, *f*, and *pp rit.*. The second system includes *ff a tempo*, *mf*, *dim.*, and *p*. The string parts are currently silent, indicated by whole rests on each staff.

a tempo
legato
f
pp rit.

ff a tempo
mf
dim.
p

Since Brass, nor Stone.

Contralto Solo.

Sonnet LXV.

Andante con moto.

mf declamato

Since brass, nor stone, nor earth, nor bound-less sea, But sad mor-tal - i - ty o'er-

mf non legato

This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is 'Andante con moto' and the first line of music is marked 'mf declamato'. The piano part for the first line is marked 'mf non legato'.

sways their pow'r, - How with this rage shall beau - ty hold a plea,

This system contains the next two lines of the song. The musical notation continues from the previous system, maintaining the same key signature and time signature.

Whose ac-tion is no stronger than a flow'r? O, how shall sum-mer's hon-ey

cantabile meno mosso

This system contains the final two lines of the song. The tempo changes to 'cantabile meno mosso' for the final line of music. The piano accompaniment continues with the same key signature and time signature.

recitativo

breath hold out, A - gainst the wreck - ful seige of bat - t'ring days, When

cantabile

rocks im - preg - na - ble are not so stout, Nor gates of steel so strong, but

Tempo I.

time de - lays? O fear - ful med - i - ta - tion! where, a - lack,

Shall time's best jew-el from time's chest lie hid? — Or what strong hand can

hold his swift foot back? Or who his spoil of beau-ty can for - bid?

come prima
O, none un-less this mir-a - cle - have might, That in black ink my love may

come prima

riten.

still shine bright. O none un-less this mir-a - cle - have might, That

a tempo

in black ink my love may still shine bright.

legato. cantabile.

rit. molto

p

sostenuto

pp

On a day alack the day.

Duet.

"Love's Labour's Lost"

Allegretto grazioso.

TEN. *mf* On a

SOP.

day — a - lack — the day ! — Love, whose month is

cresc. *dim.*

mf rit. *a tempo*

ev - er May, Spied a blos - som pass - ing fair, —

mf rit. *a tempo*

Play - ing in the wan - ton air.

p On — a day a -

rit. *pp a tempo.*

lack — the day! Love — whose month is ev - er May,

Spied — a blos - som pass - ing fair, Play - ing in the wan - ton

pp *piu mosso*
Through the vel - vet for leaves the wind
Vow, a - lack, for youth un - meet,

rit *a tempo*
air. — Through the vel - vet for leaves the wind
Vow, a - lack, for youth un - meet,

pp *piu mosso*
All un - seen 'gan pas - sage
Youth so apt to pluck a

All un - seen 'gan pas - sage find;
Youth so apt to pluck a sweet

p *crescendo*

find;
sweet,

That ³ the lov - er Wish'd him - self the heav-en's
Do not call it sin I. am for-sworn for

That ³ the lov - er sick ³ to death, Wish'd ³ him-self the heav-en's
Do not call it sin ³ in me That ³ I am for-sworn for

mf

rit. *a tempo*

breath. ³ Air, ³ quoth he, ³ thy cheeks ³ may blow,
thee. ³ Thou ³ for whom ³ e'en Jove ³ would swear

breath. ³ Air, ³ quoth he, ³ thy cheeks ³ may blow
thee. ³ Thou ³ for whom ³ e'en Jove ³ would swear

rit. *a tempo*

Would I might tri - umph so.
But ³ an Ethi - ope were.

Air ³ would I might tri - umph so. ³ But ³ a - lack my
Ju - no but an Ethi - ope were. ³ And ³ de - ny him

But a - lack my hand is for
And de - ny him - self for
hand is sworn Ne'er to pluck thee from thy
self for Jove Turn - ing mor - tal for thy

poco a poco rit.

sworn Ne'er to pluck thee from thy thorn.
Jove Turn - ing mor - tal for thy love.

poco a poco rit.

On a love.

On a love.

On a love.

Shall I compare thee.

Tenor Solo.

Sonnet XVIII.

Andante con moto.

p con tenerezza

Shall

I

com -

pare

thee

to

a sum -

mer's day?

Thou

art

more love -

- ly

and _____ more tem - - per - ate:

Rough winds do shake the dar - ling buds of May, _____ And

legato

sum-mer's lease hath all too short a date:

rit. *a tempo*

rit. *a tempo* *pp*

Some-time too hot _____ the eye _____ of

p

heav - en shines, _____

And of - ten

is _____ his gold _____ com - plex - ion

dim'm'd; _____

And ev' - ry fair _____ from fair _____ to

fair _____ some time de - clines, _____

By chance or

nat - ure's chang - ing course un - trimm'd.

a tempo
But

thy e - ter - - nal sum - - mer

shall not fade Nor

lose _____ pos - sess - - - ion of _____ that

fair _____ thou ow - - - est;

Nor shall death brag, thou wan - der'st in his shade, _____

legato

When in e - ter - nal lines to time thou grow - - - est:

mf

f *declamato*

So long as men — can breathe or eyes can

see, So long lives this, — and

this gives life, —

— gives life — to thee.

ff

14761

Tell me where is fancy bred.

Quartette.

"Merchant of Venice."

Andante pastorale.

Piano introduction in G major, 4/4 time. The music features a gentle, flowing melody in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p* (piano).

SOP.

Tell me where is fan - cy bred Or in the heart or in the head -

The piano accompaniment continues with a steady, rhythmic pattern, supporting the vocal line.

SOP.

How be - got, how

ALTO.

TEN.

Tell me where is fan - cy bred Or in the heart or in the head -

BASS.

The vocal parts continue with their respective lines, while the piano accompaniment provides harmonic support.

The piano accompaniment concludes the piece with a final, sustained chord in the right hand and a descending bass line in the left hand.

nour - ish - ed? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in the head. —

How be - got, how

is - en - gen - dered in the eyes, With gaz - ing fed and

How be - got, how

nour - ish - ed? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in the head. —

fan - cy dies, In the cra - dle where it lies. _____

nour - ish - ed? In the cra - dle where it lies.

is en - gen - dered in the cra - dle where it, where it lies.

dies in the cra - dle where it lies.

Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong

Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong

Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong

Let us ring fan - cy's knell, I'll be - gin it, Ding — dong

ding dong ding dong bell. Tell me where is fan - cy bred

ding dong ding dong bell. Tell

ding dong ding dong ding dong bell. Tell me

ding dong bell. Ding dong bell.

Or in the heart or in the head.

Tell me where is fan - cy bred

How be - got, how nour - - ish - éd? Re -

Tell me where is fan - cy bred

Or in the heart or in - the head.

The first system of a musical score. It consists of four staves. The top two staves are for a vocal duet, with lyrics 'How be - got, how nour - - ish - éd? Re -' and 'Tell me where is fan - cy bred'. The bottom two staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a complex harmonic structure with many accidentals.

ply. — Re - ply. — It is en - gen - der'd in the eyes, With

Or in the heart or in - the head.

How be - got, how nour - - ish - éd? Re -

Tell me where is fan - cy bred

The second system of the musical score, continuing the vocal and piano parts. It also consists of four staves. The lyrics continue with 'ply. — Re - ply. — It is en - gen - der'd in the eyes, With' and 'Or in the heart or in - the head.' followed by 'How be - got, how nour - - ish - éd? Re -' and 'Tell me where is fan - cy bred'. The musical notation continues with similar complexity as the first system.

gaz - ing fed and fan - cy dies, In the
How he - got, how nour - ish - ed? In the
ply. Re - ply. It is en - gen - dered in the cra - dle
In the heart or in the head. Dies in the

cra - dle where it lies. Let us all ring fan - cy's knell,
cra - dle where it lies. Let us all ring fan - cy's knell,
where it, where it lies. Let us all ring fan - cy's knell,
cra - dle where it lies. Let us ring fan - cy's knell,

I'll be-gin it, Ding— dong ding dong ding dong

I'll be - gin it, Ding dong ding dongdingdong ding dongdingdong

I'll be - gin it, Ding— dong ding dong dingdong ding dongdingdong

I'll be - gin it, Ding dong bell. Ding dong ding dong

ding dong bell. *ff* *accentato* Tell me where is *lento* fan - cy bred.

ding dongdingdong ding dong bell. *ff* Tell me where is fan - cy bred.

ding dongdingdong ding dong bell. *ff* *accentato* *lento* Tell me where is fan - cy bred.

Ding dong bell. *ff* Tell me where is fan - cy bred.

Remembrance.

Sonnet XXX.

Andante sostenuto.

The piano introduction is in G major, 4/4 time, and marked *Andante sostenuto*. It begins with a treble clef staff containing four whole rests. The piano accompaniment starts in the second measure with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some triplets.

The first line of the sonnet is set to music. The vocal melody begins with a piano (*p*) dynamic. The lyrics are: "When to the sessions of sweet si - lent thought I sum-mon up re-mem-brance of things". The piano accompaniment continues from the introduction, supporting the vocal line with chords and rhythmic patterns.

The second line of the sonnet continues the musical setting. The vocal melody includes a rest for the word "past," followed by the lyrics: "I sigh the lack of man-y a thing I sought, And". The piano accompaniment maintains its accompanimental role with chords and eighth-note figures.

Con molto affetto

with old woes new wail my dear times waste: Then can I

drown an eye, un-used to flow, For precious friends hid in death's date-less

night, And weep a fresh love's long since cancelled woe, and

moan the ex - pense of man - y a van - ished sight.

accentato

Then can I grieve at griev-an-ces fore-

gone, And heav - i - ly from woe to woe tell o'er— The

sad— ac - count of fore-be-moan-ed moan, Which I now

pay— As if not paid be - fore.

Tempo I.

But if the while I think on

sempre pp *rit.* *ppp* *p*

thee, dear friend, All loss-es are re-stored and sor-rows end.

Tempo I.

But if the while I think on thee, dear friend, All loss-es are re-stored, and sor-rows

end.

p sempre dim. *pp* *Ad.*

Under the Greenwood Tree.

Quartette.

"As you like it."

Semplice. *mf*

SOP. Un-der the green-wood tree — Who loves to lie with
Who doth am-bi - tion shun, — And loves to live in the

ALTO. *mf*
Un-der the green-wood tree — Who loves to lie with me, — And
Who doth am-bi - tion shun, — And loves to live in the sun, —

TEN.

BASS.

Semplice. *mf*

rit.

me, — And tune his mer - ry note — Un-der the sweet bird's
sun, — Seek-ing the food he eats, — Pleas'd with what he

tune his mer - ry note — Un-der the sweet bird's throat? —
Seek-ing the food he eats, — Pleas'd with what he gets? —

rit.

rit.

Allegretto.

p throat? gets? Come hith - er, come hith-er, come hith - er, Here we shall see no

— Come hith - er, come hith-er, come hith - er, Here we shall see no

Come hith - er, come hith-er, come hith - er, Here we shall see no

Come hith - er, come hith-er, come hith - er, — Here we shall see no

Allegretto.

p *f*

en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no

en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no

en - e - my. Come hith - er, come hith-er, come hith - er, — Here we shall see no

en - e - my. Here we shall see no

simile.

Vivace.

en - e-my, But win-ter and rough weath-er, — Come hith-er, come hith-er, come

en - e-my, But win-ter and rough weath-er, **Vivace.** Come

en - e-my, But win-ter and rough weath-er, Come hith-er, come hith-er, come

en - e-my, But win - ter and rough weath-er, Come

Vivace.

hith - er, come hith - er, come hith - er. — Come

hith - er, come hith - er, come hith - er, come hith - er, come hith - er. —

hith - er, come hith - er, come hith - er. — Come

hith - er, come hith - er, come hith - er, come hith - er, come hith - er. —

simile

hith - er, come hith - er, come hith - er, come hith - er, come hith - er, —

Come hith - er, come hith - er, come hith - er, come hith - er, come

hith - er, come hith - er, come hith - er, come hith - er, come hith - er, —

Come hith - er, come hith - er, come hith - er, come hith - er, come

legato
mf *meno mosso*

Here we shall see no en - e-my, But win - ter and rough

hith - er. — Here we shall see no en - e-my, But win - ter and rough

legato *meno mosso*

hith - er. —

legato
mf *cantabile*

Vivace.

weath - er. Come hith - er, come hith - er, come hith - er, come hith - er, come

weath - er. Come hith - er, come hith - er, come

Come hith - er, come hith - er, come hith - er, come hith - er, come

Come hith - er, come hith - er, come

Vivace.

hith - er, Come hith - er, come hith - er, come

hith - er, come hith - er, come hith - er, Come

hith - er, Come hith - er, come hith - er, come

hith - er, come hith - er, come hith - er, Come

hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er, come hith - er.

come primo

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

come primo

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

come primo

Allegretto con moto.

ff weath - er, Come hith - er, come hith - er, come hith - er, come

ff weath - er, Come hith - er, come hith - er, come hith - er, come

ff weath - er, Come hith-er, come hither, come hith-er, come hither, come hith - er, come hither, come

ff weath - er, Come hith - er, come hith - er, come hith - er, come

Allegretto con moto.

ff

ff rit. hith - - - er. *a tempo*

ff rit. hith - - - er.

ff rit. hith - - - er. *a tempo*

ff rit. hith - - - er.

hith - - - er.

ff rit. *a tempo* *ff* *ff*

D.C.

When in Disgrace.

Solo.

Sonnet XXIX

Andante cantabile.

con dolore

When, in dis - grace with for - tune and men's

eyes, I all a - lone be-weep my out - cast

state, ——— And troub-le deaf heav - en with my boot - less

p *legato*

cries, And look up - on my - self and curse — my

rit.

fate. Wish - ing me like to one more

a tempo *agitato*

a tempo *allegro agitato*

rich in hope, Feat - ured like him, like

him with friends pos - sessed, De - sir - ing this man's

art and that man's scope, With what I most en-joy con-

tent - ed least; Yet in these thoughts my -

irato *cresc.*

self al - most des - pi - sing.

ff *poco a poco dim.*

p con tenerezza

Hap - ly I think on thee

pp

p con tenerezza

and then my state Like to the

lark at break of day a - ris - ing, From

poco accel.

sul - len earth sings hymns at Heaven's gate, For

thy sweet love re - mem - bered such wealth

sostenuto.

brings, That then I scorn to change my

rit.

state with kings.

a tempo

marcato *ff* *fff*

Crabbed Age and Youth.

Quartette.

"The Passionate Pilgrim."

Animato.

SOP. *f* Crab-bed age and youth Can-not live to - geth - er

ALTO. *f* Crab-bed age and youth Can-not can-not live to - geth-er Cannot live to -

TEN. *f* Crab-bed age and youth Can-not live to - geth - er

BASS. *f* Crab-bed age and youth Can-not can-not live to - geth-er Cannot live to -

YOUTH IS FULL OF PLAISANCE

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

Age is full of care — Youth like sum - mer morn

Age is full of care — Youth like sum - mer morn —

Age is full of care — Youth like sum - mer morn —

Age is full of care — Youth like sum - mer — morn —

p **Andante cantabile.**

Age like win - try weath - er. Youth like sum - mer brave.

Age like win - try weather. Youth like sum - mer brave like sum-mer

Age like win - ter weath - er. Youth like sum - mer brave.

Age like win - ter — weath - er. — Youth like — summer brave like sum-mer

Andante cantabile.

Age like win - try weath - er. Youth like sum - mer brave.

Age like win - try weather. Youth like sum - mer brave like sum-mer

Age like win - ter weath - er. Youth like sum - mer brave.

Age like win - ter — weath - er. — Youth like — summer brave like sum-mer

Age like win - ter bare Youth is full of sport.

brave. Age like win - ter bare like win - ter bare Youth is full of sport.

Age like win - ter bare Youth is full of sport.

brave. Age like win - ter bare Youth is full of sport.

Ag - e's breath is short. O! my love my love is

Ag - e's breath is short. O! my love my love is

Ag - e's breath is short. O! my love my love is

Ag - e's breath is short. O! my love my love is

meno mosso

marcatissimo

meno mosso

young Age I do de - fy thee.

young my love is young Age I do de - fy thee.

young Age I do de - fy thee.

young my love is young Age I do de - fy thee

O sweet shep-herd hie thee For me - thinks thou stay'st too long me -

O sweet shep-herd hie thee For me - thinks t thou stay'st too

O sweet shep-herd hie thee For me - thinks thou stay'st too long

O sweet shep-herd hie thee For me - thinks thou stay'st too long me -

cresc. thinksthou stay'st too long, me - thinks — thou

long, me thinks thou stay'st thinksthou stay'st,

cresc. For me-thinks thou stay'st too long For me-thinks thou stay'st too long me -

f thinks thou stay'st too

cresc. *f* come melodia

stay'st too long. —

thinksthou stay'st too long. —

thinksthou stay'st too long. —

long, too long. —

ff *ff* *ff* *ff*

valla

